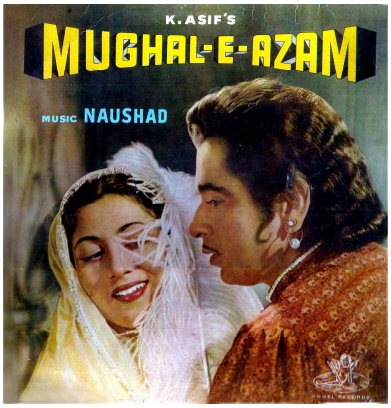
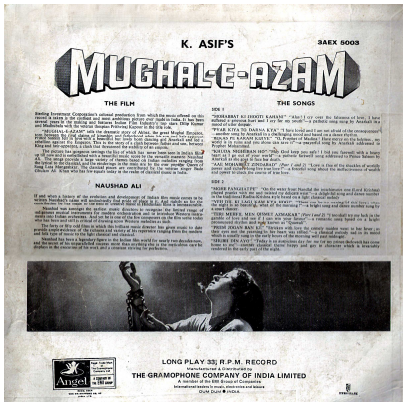
Music of ‘Mughal-e-Azam’

As per ‘Wikipaedia’ on the internet, the epic film ‘Mughal-e-Azam’ was released fifty years ago, on August 5, 1960. Its grand premier was held in ‘Maratha Mandir’ cinema hall in Mumbai. The film was released simultaneously in 150 theaters across the country. The film is still popular. It is quite nostalgic to recollect the memories of the film and its music on this occasion.

‘Google’ search in cyber space (internet) opens up hundreds of pages including the latest Bose-Sherawat parody ‘Maan Gaye Mughal-e-Azam’. Several videos and remix videos, personal renditions have been put up on ‘You Tube’. Even 2004 made and subtitled color version of the film could be seen split up into several parts.





Unfortuanately, internet sites have very little information on ‘Making’ of the film and especially on composing its wonderful music. Traditional sources of information include a Marathi book on ‘Naushad’ by Mr. Shashikant Kinikar, Pune. [‘Dastan-e-Naushad - Biography of Naushad’, Chandrakala Prakashan, Pune, 1991]. This book has a separate chapter on ‘Music of Mughal-e-Azam’ and the entire book needs to be translated in Hindi and in English. Also ‘Wadia library of music’ situated in the premises of NCPA (National Center of Performing Arts) in South Mumbai has a huge box file full of newspaper cuttings and articles published on music director ‘Naushad’ from early 60’s. This is a real treasure and authentic source for the researchers and music lovers.

Around 1944, a young man named K. Asif of Bombay dreamt of producing a magnificent film on the famous tale of ‘Salim and Anarkali’. He was a tailor by profession and was looking after the shop of his maternal uncle in Dadar area. His friends would make fun of him and pass satirical remarks on his non sense talks and dreams. Naushad was one of them. He never thought that this dream will be a reality in distant future and he will compose the music of the film.

Initially, for music composition, K. Asif thought of Pt.Govindram, Gulam Haider and Anil Biswas. But by the time his plans took some shape it was already 1955 and Naushadji was in full form. So, he approached him and persuaded. Lyricist Shakeel Badayuni wrote all the songs. Four script writers, Wajahat Mirza, Ehsan Rizvi, Kamal Amrohi and Amanulla Khan alias Aman (Zeenat Aman's father) were appointed. This large team under the able leadership of K. Asif sat down to write the screenplay and dialogues. All the decisions regarding the script were taken after detailed discussions and long debates. Several financers were chosen. However, finally Sahpurji Palanji firm financed the whole film. This Gujrathi father son duo had a vast experience in constructions. They had built several mansions in South Bombay and earned lot of money. However, they were quite ignorant with the working of the film industry. So, they blindly kept on pouring money into this gigantic project. Finally, they ended up in spending over one and half crore of rupees in this venture. They were sure of the bankruptcy. Only Asif was quite confident of the success of the film.

Meanwhile, Filmistan's 'Anarkali' film based on the same story was completed and released in

1953. It was successful mainly because of the music and songs composed by C. Ramchandra and sung by Lata Mangeshkar. K. Asif did not get disturbed with it and decided to continue with his project. However, he paid more attention to the music and began to take personal interest. Pradeep Kumar was the hero of ‘Anarkali’ and had sung some songs. Asif decided that the hero of his film shall not sing a song even when Dilip Kumar was playing the role of Prince Salim. Tunes of the songs were based on Indian classical ragas, although heavy orchestration using western instruments was permitted for interlude and the background score. As dances formed the integral and important part of the film, Pt. Lachhu Maharaj was appointed to train dancers, especially Madhubala in ‘Kathak’, since she was not a trained dancer. Dialogues were written in heavy Urdu and Hindi but the songs were in simple spoken Hindi.

Anarkali’s confession of love with Prince Salim in Emperor Akbar’s court was very crucial and important. This was the key scene in the film demanding a powerful song and catchy dance sequences. Shakeel Badayuni and Naushad spent whole night in writing the lyric. They couldn’t decide whether it should be a geet or a

gazal. Several lines were written, heaps of papers were scribbled and torn but they could not find the real catchy line. Around midnight, Naushadji took out the harmonium and began to hum old folk tune. He had heard it in his childhood in Lucknow. The words were ‘Prem Kari Chori Kari Nai’. Shakeel Badayuni was listening and suddenly came up with the catch line – ‘Pyar Kiya Koi Chori Nahi Ki’. Within few minutes he wrote the song with wonderful beginning -

‘Pyar Kiya To Darna Kya,
Pyar Kiya Koi Chori Nahi Ki,
Chup Chup Aahe Bharna Kya
Jab Pyar Kiya To darna Kya’

First two stanzas were written within no time as per the demand of the story line. Again they got stuck at the last important stanza in which Anarkali modestly tells Emperor Akbar that all are equal in front of almighty Khuda (God). This fact was to be presented delicately and with due respect. So, finally Shakeel came up with the perfect lines –

‘Aaj Kahenge Dilka Fasana,
Jaan Bhi Lele Chahe Jamana.

Parda Nahin Jab Koi Khudase,
Bandonse Parda Karna Kya.
Jab Pyar Kiya To Darna Kya'.

It had dawned when they finished the song. And then it was a challenge to set the tune and compose music to this important key song of the film. It was to be shot on the very expensive 'Sheesh Mahal' [Mirror palace] specially built for the film. This was also the first color sequence of the film. Various plans were drawn and discussed. It was proposed to create a Royal atmosphere by rendering 'Raga Darbari' while Anarkali and the co-dancers enter the court. Back ground score of several sitar and sarangi players was planned and conducted by Ustad Abdul Haleem Jafar Khan and Pt. Ram Narayan. Pt. Ramdasji, a famous 'Pakhwaj' player from Benares was invited for this special song. Ustad Hafeez Ahmed Khan, Niyaz Ahmed Khan and Faiyaz Ahemad Khan composed and recorded a short piece in Raga Darbari. They even offered to participate in the shooting of this song sequence and thus their images have been stored on celluloid film. This music piece lasts for over four minutes. To change the mood before the beginning of the main song, a different strategy was planned. Two opening

lines without heavy orchestration and rhythm were recorded in the voice of Lata Mangeshkar,

‘Insaan Kisise Duniyamen,
Ika Bar Muhabbat Karta hai.
Isa Dadrko Lekar Jeeta Hai,
Isa Dardako Lekar Marta Hai’

This is then taken over by a very heavy piece of orchestration followed by the song, ‘Pyar Kiya To Darna Kya’. Tune of this song is composed in Raga ‘Megh’ and it is quite flat and ordinary. However, because of so much back ground preparation, it became the attraction of the film.

This whole scene in color lasts for over ten minutes duration and is the centerpoint of the film. The line ‘Chup Na Sakega Ishka Hamara, Charon Taraf Hai Unka Najara’ is sung twice, in solo and in chorus. When several images of Anarkali are seen in hundreds of mirrors, then

the sound of one Anarkali also gets multiplied as sung by these images. To achieve this effect, Naushadji recorded this line in Lataji's voice twice, with and without chorus and then mixed the two tracks together. This is the high point in the picturization of this song.

In those days, sound recording studios were quite ordinary with rudimentary equipment. These recordings were taken in the first floor hall of the 'Rang Mahal' studio in Dadar. This hall was made acoustically suitable using several layers of thick blankets hung from ceiling and fixed on the walls. Coconut waste and shells were spread on the floor to absorb the reflected sound. A special cell (Shamiana) was built for Lata Mangeshkar. Only two microphones, one for the singer and another for the orchestra were used. This is quite unvelievable today. But it worked beautifully.

Next popular song of the film was 'Mohe Panghat Pe Nandlal Ched Gayo Re'. This is based on the mutual understanding between Jodha-Akbar, an unusual Hindu-Muslim couple. The scene depicts the 'Shree Krishna' birth ceremony. A golden moorty (statue) of a crawling Bal Krishna is placed in a cradle.

Emperor Akbar, seated on a ‘Chourang’, is holding a string and swinging the cradle. Price Salim is sitting nearby and queen Jodhabai is watching this with joyful eyes. On this backdrop, her maids appear on the scene, singing and dancing. These are the ‘Gopi’s on their way to fetch water from a nearby river. Notorious Shree Krishna along with his friends stops them on their way. One of the Gopi complains,

‘Mohe Panghat Pe Nandlal Ched Gayo Re,
Mori Najuk Kalaiyya Marod Gayo Re’

This is a very famous and traditional ‘Thumri’ composed by Kalka Bindadeen Maharaj. He was in the court of Wajid Ali Shah. His nephew Lachhu Maharaj became a great Kathak dancer and with a great co-incidence, was the dance director for this film. He was very happy when this composition was chosen. He taught ‘Kathak’ to Madhubala for the scene. Meanwhile, the lyricist Shakeel Badayuni wrote the song and Naushad set the tune in Raga ‘Pancham se Gara’. He recorded the song in Lataji’s voice and played to Mr. Asif. He asked Naushadji to record it again and with chorus. The argument was that how can only one Gopi would go to fetch water? She will be accompanied with her

maid friends. I want to include them too in this dance sequence. So, they will also sing in chorus. So, the song was recorded again and became hit. It reached out to masses through the powerful medium of cinema. It was sung by a ‘Hindu’ woman and rest all connected with it [viz. actress, producer, music composer and lyricist] were Muslim. Pannalal Ghosh played the flute in this song.

This was a traditional thumri sung from ages. Around 1930-35, three versions of this thumri were available on gramophone discs. Miss Indubala and Prof. Azmat Hussain Khan had cut the discs on HMV and Columbia labels respectively. Being a traditional thumri, lyricists name was not given. Another version sung by ‘Master Mukund’ appeared on ‘The Twin’ label with credit: ‘Lyric – Raghunath Bramhabhatta’. No one noticed these records when ‘Mughal-e-Azam’ was released and the thumri reached masses. However, in 2004, a color version of the film was released. At this time, a Mumbai based sexologist named Mr. Raj Bramhabhatta complained that Shakeel Badayuini has lifted the composition of his grand father. He also filed a suite in the court of law demanding for the suitable compensation. Around this time, many

persons connected with the film had already passed away. Even Raghunath Bramhabhatta was no more. This became the news item to media for some time and somehow the matter was settled.

In the circle of Urdu/Hindi shayars (poets), this is termed as ‘Doosronki Jameen Par Chalana’ (to walk on the road made by others). A wellknown and famous verse or a line from a Poem / Gazal / Sher is picked up by a lyricist as the opening line for his creation and then an independent song / poem is developed. There are several examples in Hindi films. To quote a few, in film ‘Mausam’, Gulzar began his song with Ghalib’s composition ‘Dil Dhoondata Hai Phir Wohi’ and completed it as per the situation in the film. In the film ‘Ek Nazar’, Majrooh Sultanpuri began his song with Meer Taqi Meer’s famous composition, ‘Patta Patta, Buta Buta, Hal Hamara Jane Hai.’ Shakeel Badayuni began with the words of a traditional thumri and wrote his own song. These two songs have continued to rule over the minds of music lovers for a very long time.

Among others, two songs stand out special due to their pure classical base. ‘Shubha Deen Aayo

Raj Dulara, Sahib-e-Alam Jag Ujiyara' in raga 'Rageshwari' and 'Prem Jpban Banke, Sundari Piyake Ora Chali' in raga 'Sohoni'. Both are sung by Tansen in the film during his Riyaz. He is seen on the screen, singing the former one, whereas the later one is used as a background score for the most beautiful 'Salim Anarkali' love scene in the film. Asif asked Naushad, 'Who do you think should sing these Tansen songs?'. Naushad had only one name in his mind – 'Khan Saheb Bade Gulam Ali Khan'. However, he knew that it was not possible. Several years ago, he had tried very hard while composing music for the film 'Baiju Bawara'. Khansaheb was against singing for the films. So, Naushad had to compose Tansen songs in 'Baiju Bawra' in the voice of Ustad Amir Khan Saheb. They were very well received. So, Naushad was willing to do the same again for 'Mughal-e-Azam'. But K. Asif was not happy. He decided to try in his own style and asked Naushad to organize a meeting with Khan Saheb. Indeed, such a meeting took place. Khan Saheb knew Naushad well. He also knew that a playback singer gets Rs.200 to 300 per song. Maximum would be Rs.1000 per song. So, he asked Naushad to sit outside and see how he gets rid of Mr. Asif. He demanded Rs. 25, 000 per song

and thought that Asif would give up. However, Asif not only agreed but said, ‘What can we offer you Khan Saheb? Your music is much more precious than any amount of money”. With these words, K. Asif won the heart of Ustad Bade Gulam Ali Khan Saheb and then there was no looking back. One more song was planned and he offered a total of 50,000 rupees for these two songs. First song was recorded smoothly. During the recording of the second song, Naushad invited K. Asif. He explained the scene and situation to Khan Saheb and urged for a ‘soft’ rendering of ‘Sohoni’ as required for the scene. Although this was a Tansen’s Riyaz on the background, the most romantic sequence of the film was shot for the scene. And hence he asked Khan Saheb to compose and improvise the lyric as he feels. Khan Saheb in turn, insisted to see the scene projected on the screen.

So, the arrangements were made to project the rush prints in the recording studio. Bade Gulam Ali Khan Saheb saw the sequence several times and timed it in his mind. His tabla player Ustad Nijamuddin was sitting next to him. Watching beautiful Madhubala repeatedly, he began to comment, ‘Aman Nijamuddin, Kitni Pyari Laundia (Dassi) Hai.’ Soon, he got absorbed into the scene completely and then began to compose the music in his mind. He rehearsed the bandish couple of times and then got ready for the final take. He insisted to keep the scene projected on the screen while he was recording. Soon, a four minute long, first ever love song of a Hindi film based on a pure classical raga was recorded. Even today, it is the best one recorded in the history of Indian cinema. Later on, Khan Saheb used to sing this composition in his concerts. Today, music lovers scattered world over, do see and listen to it on ‘You Tube’.

Apart from Khan Saheb, there is one more male song, six minutes long ‘Ae Muhabbat Znadabad’ sung by Mohammad Rafi in a very high pitch voice. It has a massive chorus too. Out of twelve songs, remaining nine songs are sung by Lata Mangeshkar, except the quawali ‘Teri Mehfilmen Kismat Aajmanke Hum Bhi Dekhenge’. In this

great duet, Shamd Begum has sung for the character of ‘Bahar’.
Last long sequence lasting for over thirty minutes is in color, with two beautiful songs. First one is shot on Bahar and codancers and is for the entertainment of the ‘one night’ couple of ‘Salim-Anarkali’. Except Prince Salim, everyone knew the fate of Anarkali in the morning. So, the lyric describes it as ‘Jab Raat Hai Aisi Matwali, To Subaha Ka Aalam Kya Hoga’. Naushad chose the most appropriate raga ‘Jaijaiwanti’ for this wonderful lyric, to bring out the serious and sad feelings. Late in the night, Intoxicated and unconscious Prince Salim tries to gain control over the unfortunate situation. But soldiers arrive to take away Anarkali. While bidding a farewell, she begins with a final song in the film,

“Khuda Nigehban Ho Tumhara,
Dhadakte Dilka Payam Le Ja.
Tumhari Duniyase Ja Rahe Hain,
Utho Hamara Salaam Le Lo”.

It is a great and unforgettable experience to watch this song and the sequence on a big screen in theater, rather than on a TV pictutre tube or on a computer screen. Incidently, this last song was recorded first in that specially

restructured ‘Rang Mahal’ studio in Dadar. Basic raga employed for this song is ‘Yaman’ and its mood is maintained even with the use of very heavy orchestration using western instruments. ‘Yaman’ is a wonderful raga and several songs of different moods have been composed for the Hindi films. K. Asif could not attend the recording session of this song. When the recorded song was played to him, he asked, ‘Naushad saab, which studio did you use for such a wonderful recording?’ Naushad just kept silent.

‘Mohabbat Ki Jhoothi Kahani Pe Roye’ is yet another nice composition in Raga Darbari. Its Tamil version in the voice of P. Susheela is quite popular in South India even today.

‘Bekas Pe Karam Kijiye, Sarkar-e-Madina’ is an ‘Islamic’ religious song of ‘Nat’ category. It is composed in raga ‘Kedar’. Everyone was quite confident that the song will be most popular in North India and that its 78 rpm record will be in great demand among record buying and religious Muslim community.

However, the ‘Dog and Horn’ label of the 78 rpm record will not be accepted by Muslims for the religious reasons. So, the song was issued on a disc with a picture of a ‘Recording Angel’ on the label. Flip side of this disc contained another ‘Khudai’ song viz. ‘Khuda Nigehban Ho Tumhara’. With such a change in the label design, the disc had a ‘Record’ sale in the Northern territory and The Gramophone Company made lot of money.

Naushad had recorded over twenty songs for the film and eight songs could not be included in the final version. Out of them, four were even shot by K.Asif. They were really wonderful, but were obstructing the flow of the storyline. Also the total film duration became too long. One of the song was:

‘Husna Ki Barat Chali,
Mausamen Baharmen
Dilka Chaman Hoke Magan,

Jhoom Utha Baharmen'.

Soon after the arrival of Prince Salim, Bahar (Nigar Sultana) organizes a boat race for his entertainment. Prince is sitting in a shamiyana on the banks of river Yamuna and the dancers are singing and dancing in the race boats. He then gives away the prizes to winners. In the next sequence of welcome and entertainment, another great quawali 'Teri Mehfilmen Kismat Aajmanke' was shot. During the final cut, team members decided to remove the boat race song. Second song was in the final scene when Anarkali is separated from Prince Salim. He sings a song,

'Akela Humko Chodke,
Hamara Dil Todke
Kahan Chale,
Kahan Chale.'

This was the only song that Salim sings in the film. Asif felt that this is odd, and he removed the song and re-wrote the scene. Two more songs were added later on. One was added during silver jubilee celebrations ('Hamen Kash Tumse Muhabbat Na Hoti') and another during the Golden Jubilee celebration ('Ae Ishq Hai Ye

Duniyawale'). These songs were quite ordinary as compared to the great ones. However, as the film became super duper hit, these songs were also accepted by cine goers without much complaint. With these two songs, total length of the film became 5088 meters (in 20 reels) and duration became three hours and twenty minutes.

In 2004, the entire film went under colorization process and was released in theaters. These two songs and some scenes were removed. Even then the duration of the film was two hours and thirty minutes. Today, one can buy both these versions on DVD at negligible price and add to the proud collection. However, the removed / unused songs (if available) could still be reissued on CD/DVD for posterity. Naushad was quite upset since these songs were removed from the film. In a similar incidence, Gulam Mohammad had recorded some songs for 'Pakeezah' but they were not included in the final version of the film. Later on HMV reissued them in a special album titled, 'Pakeezah Rang Barang'. This vinyl LP record is now a collector's item and much sought after.

Lata Mangeshkar's voice ruled over the era of playback singing during the two decades from 1955-75. Her nine songs in 'Mughal-e-Azam' are memorable even today. K. Asif was quite confident that these songs will be the main attraction of the film. In those days, it was a common practice to release the 78-rpm discs before the release of the film. These discs were sold to public, played on radio stations and in cinema houses during intervals. With this, cinegoers would know the songs from the forthcoming films. So, when the discs of 'Mugha-e-Azam were ready, Naushad proposed to release them for public. However, Asif insisted to release them along with the film. The reason probably was that he himself did not know when the film would be completed. Also, if delayed, the songs would be forgotten and public may not turn up to watch the movie. So, both were released together. Surprisingly, very soon, public queued up to buy tickets as well as the discs. Some select songs were then reissued on E.P. and L.P. records. After the golden jubilee celebrations, a three record set containing songs and dialogues was issued by HMV. Asif had made a Tamil version of the film simultaneously. Tamil versions of the lyric were written by Thambadasan. Lataji's songs were sung by

P.Susheela and Jikki (P.G.Krishanaveni) accompanied her in Tamil version of the Quwali. Jikki also sang Tamil version of ‘Khuda Nigehban Ho Tumhara’. Rafi refused to sing the Tamil version due to problem of accents. So, it was sung by a Tamil singer. Naushad used the same tunes and the songs were recorded in the same ‘Rang Mahal’ studio in Dadar. Bade Gulam Ali Khan’s songs were replaced and S. V. Venkatraman composed suitable tune for the love sequence. ‘Jaylaxmi’ of famous sisters ‘Radha Jaylaxmi’ sang these songs. Tamil speaking dubbing artists were commissioned. The film was released as ‘Akbar’ in Madras and was a mega flop. Because of this failure, Asif gave up the idea of dubbing it in English using artists from Shakespearean theaters from London. English version print of the film is not yet located.

Color version of the film was released in 2004 in North India. Uttam Singh, Raju Naushad and Gurmeet recreated digital sound track using modern equipment and computers. Its Tamil counterpart was released in South India with title ‘Anarkali’. Ruben Raj not only provided modern music but inserted new songs sung by Swarnalatha, Chitra and Anban Kuthos.

However, both the film versions were not received very well at the box office. Today, it is not known the fate of the film reels and whether the film versions are commercially available.

In early sixties, it was quite common to dub Hindi films in Telugu, Tamil for huge market in South India. Thus Raj Kapoor's 'Aah' was dubbed in both the languages. The songs were sung by A. M. Raja and Jikki, who later on married and became popular couple in Telugu and Tamil playback world. However, this trend from RK films did not last long. Dilip Kumar's films 'Aan', 'Udan Khatola' and 'Naya Daur' were dubbed in Tamil. This might be because of his film 'Azad' that was produced in Madras. Recently color versions of 'Madhumati' and 'Naya Daur' were made, but were not successful.

Of course, all these experiments were done to encash the popularity of the hit songs in all these films. Today, Tamil and Telugu versions fo the film songs are found on internet and on 'You Tube', including the remixed versions.

'Mughal-e-Azam' film set new records of hit films and they remained untouched for next fifteen

years till the release of ‘Sholay’ in 1975. Shapoorji and Palanji’s recoverd much more than what they had invested. Names of K. Asif, Naushad, Dilip Kumar-Madhubala and Lata Mangeshkar were carved in the history of Indian cinema. The film won many awards, including the prestigious filmfare awards for best film of the year, best screenplay and best cinematography. Everybody was surprised when the best music award went to ‘Dil Apna Aur Preet Parayi’. Years later, Mr. J. C. Jain, then the editor of ‘Film Fare’ magazine commented, “The Music of film ‘Mughal-e-Azam’ was ‘ilmi’ (intellectual) whereas that of ‘Dil Apna Aur Preet Parayi’ was ‘filmi’. Today, after 50 years of its release, that ‘ilmi’ music of Mughal-e-Azam’ is lingering in the minds of Indians. Only Lataji and Dilipkumar are alive to witness this event.

Songs of ‘Mughal-e-Azam’

[In order as they appear in the film]

Song, singer / raga, duration (min., sec.)

---

1. Shubha Din Aayo / Rageshree / Bade Gulam Ali Khan (1, 20)
2. Mohe Panghatpe / Gara Thumri / Lata Mangeshkar (3, 55)
3. Teri Mehfilmen Kismat / Quwali / Lata, Shamshad & Chorus (5, 05)
4. Ae Ishq Hai Sab Duniyawale / Lata mangeshkar (3, 50)
5. Prema Jogan Ban / Sohoni / Bade Gulam Ali Khan (4, 55)
6. Muhabbatki Jhooti / Darbari Kanada / Lata Mangeshkar (2, 57)
7. Hamen Kash Tumse Muhabbat Na Hoti / Lata Mangeshkar (3, 50)

8. Pyar kiya To Darna Kya / Megh / Lata Mangeshkar (6, 50)
9. Bekaspe karam Kijiye / Kedar, Naat / Lata Mangeshkar (3, 50)
10. Aay Muhabbat Zindabad / Mohd.Rafi and Chorus (6, 30)
11. Yeh Dilki Lagi / Jaijaiwanti / Lata Mangeshkar (5, 10)
12. Khuda Nigehban Ho / Yaman / Lata Mangeshkar (3, 20)

'Mughal-e-Azam' film songs gramophone records

---

78 rpm shellac records (breakable)

---

1. N. 53204 Aay Muhabat Zindabad – Parts 1 &2
2. N. 53205 Teri Mahefilmen Kismat – Parts 1 & 2
3. N. 53206 Bekas Pe Karam / Khuda Nigehban Ho Tumhara *
   [* Angel label 'Islamic' record (Naat)]
4. N. 53207 Pyar Kiya To Darna Kya / Mohe Panghatpe
5. N. 53512 Muhabatki Jhooti / Yeh Dilki Lagi
6. N. 53513 Prem Jogan Banke / Shubha Din Aayo
7. N. 53719 Hamen Kash Tumse / Pyar Kiya To Darna Kya
8. N. 53831 Aay Isq Ye Sab Duniyawale / Hamen Kash Tumse

Instrumental (Clarionet) – By Master Ibrahim.

1.N. 92641 Pyar Kiya To Darna Kya / Teri Mehfilmen Kismat

---

45 rpm vinyl records (Unbreakable)

1.T.A.E. 1037

[Produced by Sterling Investment Corporation Pvt.Ltd.]

Teri Mehfilmen Kismat Ajmakar - Lata Shamshad & Party
Pyar Kiya To Darna Kya / Khuda Nigehban Ho Tumhara

---

33 rpm Vinyls (Unbreakable)

1.A.E.X. 5003

[Produced by Sterling Investment Corporation Pvt.Ltd.]

Side 1

Muhabatki Jhooti Kahani - Lata Mangeshkar
Pyar kiya To Darna Kya - Lata Mangeshkar
Bekaspe karam Kijiye - Lata Mangeshkar
Khuda Nigehban Ho - Lata Mangeshkar
Aay Muhabbat Zindabad – Parts 1 & 2 - Mohd.Rafi and Chorus

Side 2

Mohe Panghatpe - Lata Mangeshkar
Yeh Dilki Lagi - Lata Mangeshkar
Teri Mehfilmen Kismat – Lata, Shamshad & Chorus
Prema Jogan Ban - Bade Gulam Ali Khan
Shubha Din Aayo - Bade Gulam Ali Khan

July 23, 2010.

Dr. Suresh Chandvankar,
801 Bhaskara, TIFR Hsg. Complex,
Navynagar, Colaba, Mumbai – 400005. India.
chandvankar.suresh@gmail.com
cell – 992081333

==========